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ABSTRACT

The advantages of teaching beginning reading with the use of the Initial Teaching Alphabet (i.t.a.) and some of the questions which are raised pertaining to its use are discussed. The difficulties which many children experience in learning to read with traditional orthography (T.O.) are pointed out. These include the variety of patterns for any one letter and the different sounds represented by the same letter. In contrast, i.t.a. is always lowercase and has 44 characters which consistently represent sounds of the English language. It is shown that efforts were made to retain as many of the characteristics of T.O. as possible; thus all but two of the Roman alphabet characters are used, and 15 of the 20 augmentations are similar to T.O. In addition, the top half of the letters have been left almost undisturbed while the discriminating features of the new letters are in the lower half of the line of print, a characteristic which facilitates transition to T.O. Questions pertaining to later reading are concerned chiefly with transition to T.O., learning to spell correctly, and the grasping of etymological roots present in T.O. The author presents his view that spelling and etymology can best be taught after children have acquired fluency in reading and there is no need to teach either before the transition to T.O. has been made. (CH)

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Learning to Read

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LEARNING TO READ: AN EXPERIMENT

This paper is about a particular augmentation of our familiar lower-case Roman alphabet, and about a particular research which is now proceeding, with the object of finding out whether greater success in learning to read will be achieved by children in their earliest attempts if this augmented Roman medium (i.t.a.) were used and if the normal medium, Traditional Orthography (T.O.) were withheld until they had developed skill in reading in i.t.a., and established confidence.

So here is a specimen of i.t.a. (a 40-sound 44-character lower-case Roman alphabet, produced by the Monotype Corporation as part of their 12 point Ehrhardt type face in lower-case, ordinary and semi-bold, and in majuscule, ordinary and semi-bold).

ŧhis is printed in an initial teaching alfabet, ŧhe purpos ov which is not, as miet bee suppœsd, tœ reform our spelliŋ, but tœ imprœv ŧhe lerniŋ ov reediŋ. it is intended ŧhat when ŧhe beginner has acheevd ŧhe iniſhial sucsess ov flœensy in ŧhis speſhially eesy form, his fuetuer progress ſhœd bee confiend tœ reediŋ in ŧhe present alfabets and spelliŋs ov ŧhem œnly.

if yœ hav red as far as ŧhis, ŧhe nue meedium will hav prœvd tœ yœ several points, ŧhe mœst important ov which is ŧhat yœ, at eny ræt, hav eesily mæd ŧhe ĵhænj from ŧhe ordinary rœman alfabet with convenſhional spelliŋs tœ i.t.a. with systematic spelliŋ.

Authoritative Auspices

The research project in question has been launched as a joint enterprise by the University of London Institute of Education and the National Foundation for Educational Research in England and Wales. Professors Lionel Elvin and W. R. Niblett, the Director and Dean of the former, and Dr. W. D. Wall and Dr. Joyce Morris, the Director and Officer responsible for Reading Research of the latter, form the responsible Committee, together with Professors P. E. Vernon and Sir Cyril Burt, the eminent educational psychologists, and Professor D. B. Fry, the well-known phonetician of University College, London. I myself serve the Committee as an amateur all-rounder.

The Minister of Education, and the Secretaries of the Association of Education Committees and of the National Union of Teachers, have blessed the project. The Press, not only of Britain but of the world, gave it a very fine send-off, when it was announced on 13th June, 1959, and since then many people prominent in education and literature, such as Heads of Departments of Education and English at Universities, Principals of Teachers' Training Colleges, Chairmen and members of Education Committees, Chief Education Officers, have commended the research, and indicated provisional co-operation.

Recruiting the Participants

For statistical reliability and a convincing answer from the research, we shall need as many as 3600 child volunteers (2400 in the research classes using i.t.a., and 1200 in the control group), and recruitment will involve a corresponding number of parents and teachers.

The Research Officer will thus be faced during the preparatory period with a major task in public relations. Assisted perhaps by others such as myself, he will have to explain the facts of the research fully, and conscientiously, to committees, parents, teachers, and the Press, so that a reasonable and thereby lasting decision may be taken in this important matter.

A Rehearsal

As a rehearsal, I shall now ask you to imagine yourselves to be a meeting of individuals, each responsible, as parent or guardian, for a five-year-old child due to start schooling in a few months' time.

First, I would emphasize to you that reading is a very difficult task indeed for the tender brain of your small child, but nevertheless, well within his or her capacity. Your child has already learnt to understand the English language, of which he knew not a single word five years ago, and only a few words three years ago. An almost miraculous achievement at so tender an age, it indicates that he is not only educable but a linguist who is capable of learning to read. Reading is no more than understanding the printed equivalents of the spoken word which he already understands; and given the same success, self-satisfaction and self-confidence in the beginning, there is no reason why he should not succeed with the written language as completely as with the spoken.

Prevalence of Reading Difficulties

You may suppose (and be snorting contemptuously under your breath) 'Of course *my* child will succeed!' But unless he is exceptionally lucky, and the group exceptionally talented, he will be in a class in which every second child will experience so much difficulty that even after two whole years of work in the 'Infant Department' he will still be stumbling and will pass to the Junior School, doomed either to failure in effective reading, or to a hard and long struggle throughout the next four or five years in the Junior School, which will leave little opportunity for that educational progress which will be the foundation for the all-important 11-plus examination.

Table (V3) from *Reading in the Primary School*, by Dr. Joyce Morris.

READING STANDARDS AT THE BEGINNING OF THE JUNIOR SCHOOL COURSE (1946 AGE-GROUP)

Standard	*No. of Children*		*Percentage*	
Book 4 and above	1644			54·4
Books 2 and 3	797	1378	26·4	45·6
Book 1 and below	581		19·2	

You will see that about half the children have not passed even Book III of the reading series they were tackling. (Experienced teachers regard Book IV as the beginning of true reading.) This page of Book III of one of the series in question is an indication of what even the most successful of the 45·6 per cent find to be within, or nearly within, their ability after two years' effort.

THE PANCAKE

good	after	cook
rolled	every	began

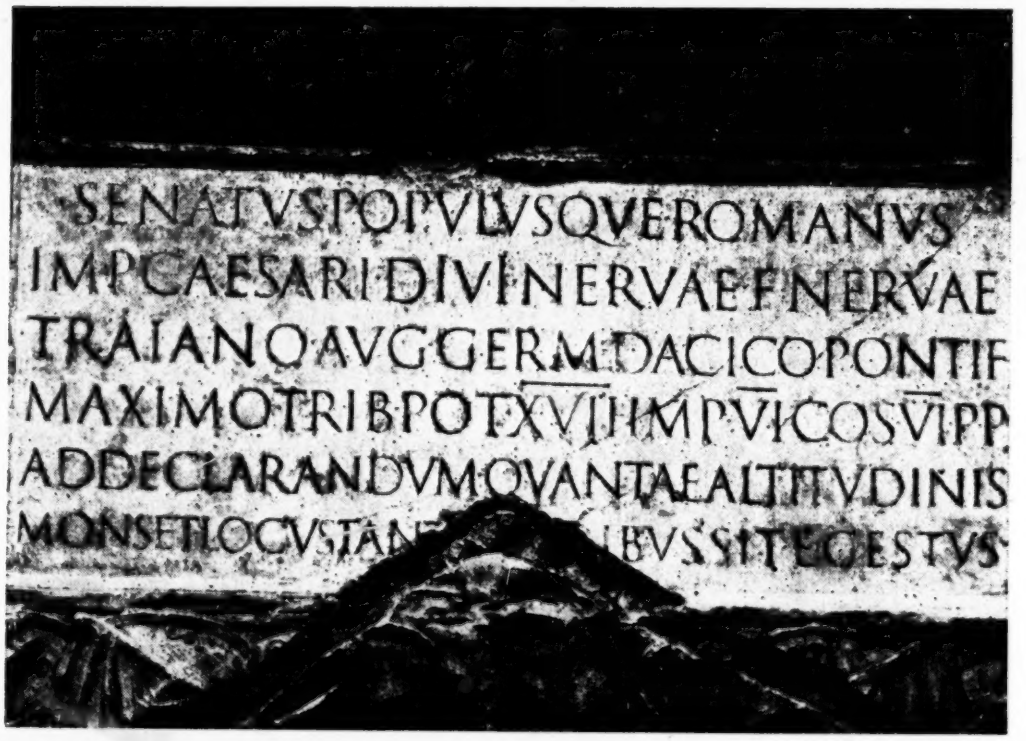
A big fat cook made a big fat pancake.

Near the cook were seven hungry little boys.

What is 'Effective Reading'?

There is need to explain what is meant by the technical terms 'backward reader', 'semi-literate', 'illiterate', and 'failure as effective reader'. This audience might find it incredible that in a supposedly literate country there should be this degree of mass failure, and that evidence should have been published officially to disclose it.

This Latin inscription shows that there are two halves to effective reading—first the *mechanics* of visual signalling, the recognizing of the shapes of characters and their phonetic value, irrespective of meaning, and secondly, the *semantics* of the message which the signals are intended to convey in meaning. There will, in this



Victoria and Albert Museum

SENATVS·POPVLVSQVE·ROMANVS
IMP · CAESARI · DIVI · NERVAE · F · NERVAE
TRAIANO · AVG · GERM · DACICO · PONTIF
MAXIMO·TRIB·POT·XVII·IMP·VI·COS·VI·PP
AD·DECLARANDVM·QVANTAE·ALTITVDINIS
MONS · ET · LOCVS · TAN IBVS · SIT · EGESTVS
[TIS · OPER]

audience, be universal success in the mechanical half—notwithstanding that the passage is in Latin, but in even this audience there will be wide range, in the semantics, from an immediate and complete comprehension to a blank incomprehension—the lack of comprehension arising because it is in Latin, a language unknown to the reader. As another instance, there are those who can read French, say in *Le Figaro*, but with slow and incomplete understanding. Such people will concede that it requires but little diminution from complete comprehension to render the exercise of reading

French irksome—thus they could not read French for pleasure, and in that respect they resemble these non-effective fifteen-, twenty-, even sixty-year-olds who do not read because there is no fun, only hard work, to be got out of it.

The Table on page 8 of *Standards of Reading 1948–56*—Ministry of Education pamphlet No. 32—shows that at the fifteen-year-old stage no less than 25 per cent are found to be failures as effective readers, and therefore that one in four of the children in the class will be likely to join their dispirited ranks.

PUPILS AGED FIFTEEN

Category	*Description*	*Percentage*					
		1948		1952		1956	
A	Superior	9		9		9	
B	Average +	34		39		43	
C	Average —	27		22		23	
D	Backward	24		25		21	
E	Semi-literate	5	30	4	30	4	25
F	Illiterate	1		1		0	
	TOTAL	100		100		100	

Viewed in this light the headings 'Average +', 'Average —' in the above Table are seen to be irrelevant. Even at the one extreme, in say a Congo village, and even at the other extreme, in a Senior Common Room at a University, the same percentage (50 per cent) would be found to be 'above average' and the same 'below average'. What, however, relatively matters is the degree of ability of the group among which such pair of averages are calculated, and how wide are the departures, in the bottom quartile, from even that average.

The relevant definition of the standard of effectiveness in reading of a fifteen-year-old, taken from *Reading Ability*, page 34, and repeated in use for *Standards of Reading, 1948–56* is:—

Backward readers are those whose reading age is below 12·0 years and above 9·0 years.
Semi-literate readers are those whose reading age is 7·0 or greater, but less than 9·0 years.
Illiterate readers are those whose reading age is less than 7·0 years.

Even the best of those fifteen-year-olds in the lowest quartile have a reading age of only 11+, and the rest of them are even worse, and go down as low as Infant School level—an *absolute* standard well below what we would regard as effective.

I will show what it is to be a backward reader. By verbal coincidence, this may be done by exhibition of a passage to be read backwards:

SIHT DAER OT THGUO UOY

Read from right to left, the meaning is clear to those who habitually read: yet even the habitual reader would shrink from reading a 200-page book printed in that way.

These fifteen-year-olds are deterred in the same way by the mechanics of reading; moreover they are further deterred by the semantics, since because they have never read effortlessly, their vocabulary and so their comprehension is poor, and their reading thus both effortful and unsatisfying.

So it would be fair to put before the meeting the conclusion that reading success for any child is not to be taken for granted. It would also be fair, if impolitic, to point out the undoubted connection between reading failure and emotional disturbance, and some of the educational and social handicaps which follow.

By-products of Ineffective Reading

The evidence is as yet incomplete, but there is a case for suggesting that failure might be the cause of emotional disturbance rather than the consequence. At all events, the high correlation between reading failure and truancy, juvenile delinquency and crime, is an admitted fact.

In short, those present may well be convinced that it would be wise to join the Minister of Education and others in believing that 'this piece of research is timely and well worth doing'.

FUNDAMENTAL QUESTIONS

What benefit may we suppose that i.t.a. offers to the child when first learning? What are the harmful features of T.O. which we suppose defeat the young child and cause failure? Will i.t.a. benefit only those who are destined to fail with T.O., or will it enable all the others, too, to learn T.O. even more successfully? If a seven-year-old child has learnt only i.t.a., how will he fare when he comes to tackle T.O.? Will anyone be worse off?

These questions must be asked and pressed to the full rigour of cross-examination.

I will not here traverse the ground which has been covered in articles in *The Times Educational Supplement* (29th May, 1959), and the *Teacher's World* (26th February, 1960), but attempt to-day answers from a rather different angle.

Teaching Methods

It is important to appreciate that 'teaching method' is not involved. The teacher is free to teach any subject, including reading by i.t.a., in whatever way he thinks best.

The mere fact that i.t.a. lends itself much better than T.O. to a 'phonic' method is immaterial to the question whether the teacher should use a 'phonic' rather than a 'look-and-say' emphasis. Equally, the fact (as will later be shown) that i.t.a. also lends itself better to 'look-and-say' than T.O. is no reason for discarding a belief in the importance of a phonic approach.

It has been suggested that it could be a mistake to examine in a single research two different factors because any success in using i.t.a. could in the event be attributed either to the one—the phonic element and the improvement which makes reading easier when tackled phonetically, or to the other—the look-and-say element, which makes reading easier when tackled that way; and there would remain uncertainty

as to which of the two was the remedial factor. However, it is now generally accepted that in the learning processes of the child, the look-and-say and phonic factors become integrated in a timing and proportion which varies from child to child. Since, therefore, the learning of reading is a whole in which both factors must play a part in a very variable combination, it is wise that the research should use both factors in the evaluation of any new medium (and i.t.a. is a new medium, not a new 'teaching method') and with a variety of teaching methods which introduce various emphases and timings of them. It is essential therefore that these two elements should be allowed to play their part.

The initial emphasis will in all probability be towards 'look-and-say' rather than phonic, because this enjoys the greater favour at present among teachers of absolute beginners.

I, at any rate, welcome this, not only because I believe it to be the better 'point of balance' of the two, but also because my belief is that i.t.a. lends itself so well to look-and-say, initially as well as in the later stages, because by discarding capitalization it eliminates variants. T.O., by contrast, is (although we have hitherto failed to recognize it) an unfavourable medium for look-and-say because of these variants; for the essence of look-and-say is the establishment, by repetition, of a visual pattern of print upon paper in association with meaningful and interesting messages.

Variety of Pattern

If the success of look-and-say is based on association by repetition, clearly that association will be established in the memory more slowly if the visual images be unstable and capriciously varied. Take any sentence you like.

TAKE	ANY	SENTENCE	YOU	LIKE
take	any	sentence	you	like
Take	*any*	*sentence*	*you*	*like*
Take	Any			
Take	any			
take				
take				

The first three words alone have fifteen forms, of which eleven are everyday occurrences. In any child's reader you will find on the front cover, and in the first few pages, many variations of even the common conjunction 'and'. In two of the most popular there are no less than three in each, which have been presented to the observation of the child, including the ampersand '&'. One of the shortest and easiest words of the language, the indefinite article, has three look-and-say varieties, A a ɑ. The

definite article has six. Here is a list of the ten most frequently occurring words in the speech of your children:

		Invariable in i.t.a.
THE The the *the* *the* *The*	6	the
OF of *of*	3	ov
AND And and and &	5	and
TO to *To*	3	tω
A a a	3	a
IN In in *In*	4	in
THAT That That that that *that* *That*	7	that
IT It it *It*	4	it
IS is *is* *Is* *Is*	5	iz
I *I*	2	ie
	42	10

Note the instability of their forms in T.O. No less than 42 forms for 10 words, of which 29 confront the child in his normal experience.

It would seem that i.t.a., with its deliberate standardization of form and elimination of variety, has much to offer to the look-and-say beginner. Every spoken word in your child's vocabulary will be represented in i.t.a. by *only one* visual image: always stable, the task of associating pattern with meaning (or—even unconsciously—in a series relationship, printed word to spoken word and so to meaning) ought to be incomparably easier. The exact amount of difficulty engendered by the variety of form in T.O. must of course be determined experimentally. But it can hardly be doubted that the difficulty exists.

PHONIC CONSIDERATIONS

It is, at any rate tentatively, supposed by neurologists that the store of meaningful associations in the brain-cells is more closely connected with the ear and mouth than with the eye and finger, because language is first learnt by ear, and that further additions to the vocabulary, even when first met visually, are usually translated into an ear-and-mouth activity before reception into store.

There are many instances which show the extent to which our reading habits persist in remaining auditory.

I must here be silent so that you may use your eyes alone in considering these next sentences. "Lady smocks grow mauve and mauver, then the winter days are over."

You may have read that in the *Sunday Times* of 18th September, 1960. "Poor silly old Headle he jabbed in the needle and drew out a gallon of blood. The blood was all runny and mixed up with honey and trickled away in the mud."

I may now speak again to confess that the second of these two you cannot possibly have read before, because it is nonsense, which I have created for this very purpose.

Silent Hearing

May I not confidently suppose that, although you did not expect a poetic sentence, though the rhymes and line divisions were contra-indicated by the visual patterns, and that the form of the printing appeared to deny the presence of any break with the prose, before it or after it, you will all have picked up the scansion, the metre and the rhyme as being verse, and proved that you are one and all auditory as well as being visual? In other words, even the most visual of us cannot escape from our auditory upbringing. May I be silent again, while I ask you to count carefully the number of *efs* in this sentence:

> These functional fuses are the result of scientific
> investigation combined with the fruit of long experience.

I resume speaking to warn you that if you have not counted six, you have counted wrong. Try again. . . . There *are* six.

Unless the trick was known to you, you will probably have omitted to count the *efs* in the two words 'of'. You will, I suggest, have been auditory rather than visual, and will have counted only what you heard. Again, what about the auditory puns of Messrs. Wallace Heaton on the rear of London's 'buses, such as meet our eyes when the leaves are turning colour: "This autum—ake them happy—Home movies"?

A Two-legged Progress

Your children, not being deaf mutes, are auditorists, no less than visualists. The very benefit of alphabetic writing was that it enabled these two aspects of human capacity to supplement each other in reading. Even if taught entirely by look-and-say, the child will nevertheless, at his own time, begin to discern and take advantage of the alphabetic nature of the material, and so extend his reading vocabulary to the full potential.

The wonder is that any child should learn by a phonic approach since T.O. is as unsuitable for phonic as it is for look-and-say.

For a phonic approach there must be a relationship, not a dis-relationship, between the word symbol when spoken, and the word when printed: but T.O. is full of dis-relationships—and of two kinds—those which falsely imply a relationship which is not there, e.g., between **Reading** and **Reading** (**redi**ŋ, **ree**diŋ), **bone, done, gone, one** (**bœn, dun, gon, wun**) etc., etc., and those which falsely imply a

dis-relationship when there is a relationship, e.g., between **many** and **penny (meny, penny), over** and **mauver (œver, mœver).**

It is advisable to point out that a phonic approach does not consist in making children speak *duh, uh, nuh—dun,* but in developing the child's ability to tackle an unknown word (say the invented word *Poppollington*) by relating its parts, its syllables, to the syllables of words which have already been mastered.

The range of syllables in English usage is more limited than we suppose. Certain syllables are not used, and certain others are much commoner than the rest. There are 220 very common syllables. A beginner therefore may enjoy very good opportunity and practice in such common syllables, and, if the spelling be systematic, may be helped thereby to develop, with relatively little work, a visual-to-meaning relationship over a field as great as 70 per cent of the language. These are related: **band** and **sand,** and cross-related to **bend** and **send,** etc. Here, instances of systematic spelling have been chosen. The point is, however, that so often the misleading spellings of T.O. deny to the child the opportunity easily to build on such syllabic relationships and cross-relationships which i.t.a., in contrast, consistently affords.

T.O. Fails the Child Auditorily

After all, what can the poor auditory element in every child make of much of T.O.? He recognizes the syllabic relationship of **go, so, no** and then finds that any auditoriness in these consistent three, is thrown into confusion by **do,** and by **who.**

The degree of the unreliability of T.O. in the commonest syllables can be exemplified only by the use of a consistent spelling—as, for example:

wuns: once; **aut**: ought; **aull**: all; **hœ**: who; **woz**: was.

Auditory Assistance

These T.O. forms may be seen to be the real shockers which they are, particularly when we realize that i.t.a. has tried to differ as little as possible from T.O., while yet not departing from consistent spelling. In this attempt the design of i.t.a. has been based on the analysis of phonemes and their most usual spellings which is set out in *New Spelling* (by Ripman & Archer, revised by Professor Daniel Jones, Professor Lloyd James, Mr. Harold Orton, Mr. Walter Ripman and myself, under the Chairmanship of the late Sir Gilbert Murray) which, with that purpose in mind, objectively determined the most *apparently* auditory of English syllabic forms.

Perhaps now, I may introduce the i.t.a. itself, in its alphabetic (rather than phonemic) form:

The Initial Teaching Alphabet by rote

~~44~~ characters

		Name			Name
1.	æ	ain	25.	ʒ[1]	zess
2.	b	bee	26.	wh[1]	whee
3.	c[1]	kee			
4.	ɖ	did	27.	ʤ	chay
5.	ɛɛ	een	28.	ʧ	ith
6.	f	ef	29.	ð	thee
7.	g	gay	30.	ʃ	ish
8.	h	hay	31.	ʒ	zhee
9.	ie	ide	32.	ŋ	ing
10.	j	jay	33.	r[1]	er
11.	k	kay	34.	ɑ	ahd
12.	l	el	35.	a	at
13.	m	em	36.	au	aud
14.	n	en	37.	e	et
15.	œ	ode	38.	i	it
16.	p	pee	39.	o	og
17.	r	ray	40.	u	ug
18.	s	ess	41.	ω	oot
19.	t	tee	42.	ɷ	ood
20.	ue	une	43.	ɷu	oun
21.	v	vee	44.	ɷi	oin
22.	w	way			
23.	y	yay			
24.	z	zed or zee			

[1] The four characters so marked provide alternative characterizations for **k, z, r** and **hw**. Their use is conservative of present orthography at little cost—because of their visual relationship to their alternative forms. Thus 40 sounds on page 14 are in agreement with the ~~44~~-4 characterizations.

It will be noted that it has been arranged in order 'by rote' on the supposition that some teachers and parents may insist on teaching the alphabet by rote, even at that early age. It is not necessary so early to teach it thus, but thanks to this arrangement

and nomenclature, wall charts can be provided which will allow the letter order of the 26-character Roman alphabet to be retained: the extension beyond zed or zee, the renaming of Nos. 35–39, and the substitution of the appropriate characters in the place of a, e, i, o, u and the re-naming of several characters which at present are misleadingly named (e.g. aitch becomes hay), enables the 44 characters to be taught, if so desired, on the foundation of the existing 26-letter order.

The points to note are: (i) it is wholly lower-case; (ii) all but two of the Roman alphabet characters have been retained; (iii) there are 15 of the augmentations which are linked visually and auditorily to T.O. In all there are retained 24 Roman lower-case characters, and there are 20 augmentations—a total of 44 characters.

Why Lower-case?

Lower-case characters have been chosen because they are those with which the child will be most frequently confronted in books; and because the presence of ascenders and descenders (i.e. letters going above or below the x-line) endows each printed word with a more discriminating characterization and makes them more legible than would capitals.

The Augmentations

Fourteen of the 20 augmentations are 'digraphic' (e.g. æ, ꝺh). Although they each stand on their own as a character (as w equally does to a beginner) they appear to those already conditioned to be a combination of two other characters. In every case those two other characters are the two which the objective study of Ripman & Archer (referred to above) showed to be the most usual in the representation of English speech syllables, and therefore the most auditory. Just as w has been accepted by beginners as a character standing on its own, and is not regarded as a digraph (which it is in fact—vv) the child may be expected to have no difficulty in accepting these digraphic characters as being single 'characters', essentially characteristic (e.g. that ꝺh is the character *ith* without association to the quite different characters t, h and ꝺh).

The other six augmentations are not digraphic—because there is no need for them to be; they therefore occasion even less disturbance. Ripman & Archer, having imposed upon themselves (for the practicability of printing in *any* printing office) a limitation to characters ordinarily found in the printer's case (or typewriter), were forced to

recommend a number of additional digraphs—e.g., **dh, aa,** etc.—which they had to admit were disturbing innovations in T.O.—e.g., their **faadher**—whereas the cutting of new type forms allows i.t.a. to print **fɑʜer** in which **ɑ, ʜ** and **ɾ** are augmentations.

The 'Top Coast-line'

It should also be appreciated how skilfully the Monotype Corporation have managed to locate in the lower half of the line of print what are the discriminating features of the new characters, and thus have left almost undisturbed what might be called the 'top coast-line' of words and sentences. The discrimination at the lower level is well placed for the young child whose early study will be of the whole—both bottom and top; the non-discrimination at the higher level is well placed for the child once he has become familiar with word-forms, and is no more than glancing at the print—and then only at the 'top coast-line' of it.

The degree to which the 'top coast-line' is important to the sophisticated reader and the lower half less important may be shown in the next few lines.

When masked at the bottom the result
is easy to read: when masked at the
top it is seen to be harder to read.

(*When masked at the bottom the result is easy to read: when masked at the top it is seen to be harder to read.*)

Similarly here is the same treatment applied to the specimen on p. 1:

this is printed in an initial teaching alfabet the purpos ov which
is not as miet hee supposd to reform our spellin but to improov
the lernin ov readin it is intended that when the beginner has achevd
the inishial sucsess ov floensy in this speshially easy form his fuetuer
progress shood bee confiend to readin in the present alfabets and
spellings ov them only

If you have read as far as this, the fine medium will have proved to you several points, the most important of which is that you, at any rate, have easily learnt the plain from the ordinary roman alfabet with conventional spellings to i.t.a. with systematic spelling.

If you look again at the specimen you may note what elements have contributed—and how—to the feature of very easy reading, which invariably comes as a pleasant surprise to those confronted with i.t.a. for the first time.

This feature is likely to recommend it to parents, and also augurs well for easy transition from i.t.a. to T.O.

Before, however, we consider the question of transition from i.t.a. to T.O., there are two important further points both linked with sound rather than with character. Here, then, are the (40 + 1) sounds:

The Alphabet by Sound

40 (+ 1[1]) sounds characterized

(phonemes)

Consonants			Vowels and Diphthongs		
	Name	Character		Name	Character
1.	puh	p	25.	ak	a
2.	buh	b	26.	ahm	ɑ
3.	tuh	t	27.	ek	e
4.	duh	d	28.	aim	æ
5.	kuh, kee	k, c	29.	ip	i, y[3]
6.	guh	g	30.	eem	ɛɛ
7.	fuh	f	31.	ok	o
8.	vuh	v	32.	aub	au
9.	thuh	ţh	33.	uk	u
10.	then	ɬh	34.	ome	œ
11.	suh	s	35.	oop	ω
12.	zuh	z, ƨ	36.	oob	ωω[2]
13.	shuh	ʃh		urd[1]	eɾ, iɾ, uɾ, yɾ[1]
14.	zhuh	ʒ		uh[1]	a, e, i, o, u, ω, ue[1],
15.	chuh	ʧh			aɾ, eɾ, iɾ, oɾ, uɾ[1],
					ɑɾ, yɾ, auɾ, ieɾ[1],
16.	juh	j			ueɾ[1]
17.	muh	m	37.	ibe	ie
18.	nuh	n	38.	oum	ou
19.	ung	ŋ	39.	oim	oi
20.	luh	l	40.	ume	ue[2]
21.	ruh, er	r, ɾ			
22.	huh	h			
23.	wuh	w			
24.	yuh	y[2], i			

[1] The neutral or obscure vowel urd (long) uh (short) for which the characters ur and ɑr are available (but are not intended to be used in i.t.a.), are to be represented by a number of alternatives, as indicated between Nos. 36 and 37 above, e.g.—

urd: fern, stir, burn, myrtl (cp. ferry, stirrup, burrœ, myriad).

uh: sœfa, ɬhe man, æpril, kiŋdom, minimum, tω, ferruel, pillar, faɬher, eliksir, auɬhor, ɑrɬhur, marɬyr, restaurant, ʃhropʃhier, figuer.

[2] These three are linked. ue = y + ω.

[3] The unstressed ip is represented by the alternatives—

event, simile, printed, mundæ, dœtæj, as well as by i & y.

Alternative Characterization

This additional volume of characterization reading-wise was recognized from the outset, but in designing anything it is impossible, in the one design, to gain the best of *all* worlds, and it became apparent that a concession would be worth making for what appeared to be substantial advantages in other features: and that the concession of somewhat larger volume reading-wise was likely—if chosen with discretion—to be a concession more in theory than in practice.

After all, to allow more than one character for a single phoneme does no great harm—certainly one not to be likened to allowing a single character to represent more than its own single phoneme. For instance, in numeration, the ability to choose between 2 (*Arabic*) and II (*Roman*) may even be an advantage: in great contrast, however, we must note the confusion were there to be uncertainty whether to read 2 in three values, e.g. as 2, or as 5 or 7 (as **a** may be read in **pallid, pall,** and **any**)—a confusion which would clearly continue the present almost intolerable burden on the child, and be a rejection of the very principles at issue. No such concession has been made. Thus the concession in permitting a more than one-for-one characterization, and its supposed difficulty reading-wise, is a very different matter, and one of an order which can be shown to be probably insignificant, because easily tolerable by the child—particularly in view of the close relationships either visually or orally, or both, which, in the great majority of the cases, underlie the alternatives.

The form of **letter,** with its double 't's', ought to be an easy alternative reading-wise to **leter,** because of the clear visual relationship and because tautology can be a positive help. Moreover, while in T.O. the two *dees* and the two *ens* in **midday** and in **innate** have a relevance, it is no handicap that in **midden** and in **innocent** they have none, at any rate in practical comprehension. The second *juh* in **judʒ** does not differ in sound from the first, but *juh* is in fact made up of the two phonemes *duh* and *zhuh*, and so the two final characters for *juh* in **judʒ** do no more than establish a two-for-two relationship which reading-wise is no more than an extension of the alphabetism of **d** and **ʒ**, and—if at all—only a minor addition to the volume of characterization. Similarly in **witch** and **which** we could split the two sounds of *chuh* in the first case into their constituents *tuh* and *shuh*, but we may here do even better and reduplicate the **tuh** by allowing **tuh** to remain in front of **tuh ʃhuh**: i.e. tuh-tuh-ʃhuh wit**ch**. Again, for the Southern child (who pronounces no aspirate in **hwen**) the form **when** is

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read as an easy alternative to the first syllable of **wendy**. Again, in the sounds of **corn, faun,** it is true that a Southern child will require to learn two characterizations—but what of two?

Hundreds of Alternatives in T.O.

There are, in T.O., no less than 55 alternative characterizations for only the two sounds **ie** and **i**, varying from *aisle*, *eye*, *sign*, *choir*, *buy* to *bye* for the one, and from *village*, *surfeit*, *definite*, *women*, *business* to *physic* for the other. If all the vowels and consonants were to be so treated in relation to T.O., there would be shown a formidable total of alternatives facing the young child. A. J. Ellis gives a total of 365 (379 – 14) 'heterotypic representations', as he calls this volume of alternative characterizations of our T.O. His list is not complete, but it shows an average of nine for each of our 40 phonemes.

But that is not all. The child needs eventually to learn the alternative word-forms produced by the variant characters. He has to recognize **A** and **ɑ** as variants to **a**; and to recognize **B** and **ℬ** as variants to **b**, etc. A total in excess of a thousand! An average of some thirty different characterizations per phenome is thus seen to be the task of the child in T.O. At least 75 per cent of our children achieve this miracle, so there must be a degree of tolerance for at least a minor departure from the perfection of single representation per phoneme. The departure is only minor (only four more characters than there are sounds deliberately represented) in the main purpose—that of reading from the characters. The relationship is thus the one-to-one system of a perfect alphabet. Admittedly the relationship in the other (writing) direction is, even though *very* greatly improved, far from perfect, but this is of only minor importance since there is no imposition on the child of a new Procrustean orthography, either in the choice of sounds which he should write, or in the spelling of them when he has chosen. The new spellings are after all only transitional—and transitional only for a short time.

Is i.t.a. Too Simple?

Indeed, it is probable that a bigger volume of characterizations reading-wise would be tolerable. Indeed, at the end of the research, when i.t.a. is itself subjected to critical examination, it is more likely that the issue of a change will turn on whether there are advantages in increasing somewhat the volume of alternative characterization rather than in seeking to reduce it.

The consequential advantage from this admission of a small and selective addition to the volume of characterization per phoneme is great from two points of view—that of the likely greater ease for the child in making the transition, and that of the acceptability of the medium by the sophisticated reader. If the child will need to transfer to the visual image **letter,** why—if little good is done—present him with **leter** ? After all, tautology is not mis-characterization. Moreover, what significant advantage reading-wise is there to him anyhow? The advantage in a one-for-one relationship comes mainly 'writing-wise'—and when it comes to writing (as teachers will be the first to point out) the young child not seldom writes **leter** at present, even when taught T.O. **letter,** and no teacher begins to take him seriously to task until he has passed the reading stage—which is after he has reached the target which we have defined. If he needs to read eventually **judge, witch, when** (and **wen**), **corn** and **fawn, pity,** and **pitiable,** what advantage is there in not using the **judʒ, witch, when, wen; corn, faun; pity, pitiabl,** which will be more like T.O. (to which he must become accustomed)? Moreover, such forms are in some cases more correct—certainly for the child of Irish or Scottish parents.

Pronunciation and Spelling

The mention of pronunciation leads to the consideration that further conservative advantages have been thereby achieved. i.t.a. is, for instance, based on that carefully articulated, sometimes Scottish, speech which is widely understood and accepted when delivered from public platforms, the stage, over the radio, or on the talking film, but which, it must be admitted, probably no child speaks in precisely that form: for instance, **fɐrn, bɯrn, torn, when, mundæ, delicæt.** The effect is very conservative. The sound and the grammatical context in, 'He said *to* me that he could see clearly close *to*, but needed glasses *to* see at a distance', are in the speech of most speakers different. It is nevertheless proposed to represent all three of these identically. 'Close *to*' and 'close *to* me' are in meaning and syntax the same, even though their sounds in colloquial speech vary. Likewise, '*to* see' and '*to* me'—although they are different parts of speech—sound the same. When he comes to T.O., the child will need to read only one form—'to'—and it would surely be wrong to suggest that we should confront him with more than one form in i.t.a. The ability to read *the intended meaning* from 'to'

in 'close *to* me' and 'close *to*' is both auditorily and visually aided by maintaining a common form.

i.t.a. does not attempt to follow other variants in pronunciation. 'cœrn I have the jam?' 'Don't say can I have, say *may* I have . . .' The accent on **can** has changed its sound (from **cœrn** to **can**) but not its meaning. i.t.a. uses only one form—**can**.

The Neutral Vowel

Similar considerations apply to the neutral vowel. Compare:

pœlar	but	pœlarity
ɖeter	but	ɖeterrent
sir	but	sirra
auʈhor	but	auʈhority
ueʒuery	but	ueʒuerius
ʃhropʃhier	but	ʃhier-haul

We can hear the neutral vowels (short and long) in the words in the left-hand column, and can notice how in every case the sound of the neutral vowel words in the left-hand column reverts to that pronunciation which the form of the root-word and its derivative in T.O. appears to indicate. There is thus seen to be reason for conserving **er**, etc., in fern, father, etc., etc., by treating the problem of the neutral vowel as has been done in i.t.a. and as illustrated above.

Print, a Standard Form: Speech, a Personal Form

Print is not personal like speech, but mass communication all over the world—and should, I consider, carry a common conventional relationship between the visual and the meaning, giving an English-speaking-world-standard-form for what is an English standard meaning. Print should therefore disregard dialect, individual idiosyncrasies, and contextual and emotional departures from the normal. Communication is what is essential, therefore standardization of any print-sound-meaning relationship which communicates is preferable to diversification.

It is not an argument for diversification in print that speech itself is diverse. The very essence of speech is that it shall be personal and individualistic in order to indicate much ancillary information which otherwise would not even be indicated, but which print is able specifically to convey. Print is able to overcome many of these disadvantages under which speech labours—disadvantages caused by the fact that inexorable and uncontrollable time has decreed that while *scripta manent, verba volant*.

The voice of a woman, the differences of sounds between the voices of one man and another, the tones of irony, of banter, and of affection—speech has its means of indicating (even if not of precisely conveying) such information with corresponding

convenience and economy. Without meticulous phonetic transcription, print cannot hope to convey the sound of such speech differences; nevertheless it is able, with format (e.g. printing the name of the *persona dramatis* within brackets) to convey —and with certainty—from whom the message proceeds.

Again, format may be used in print where variation of sound is used in speech. Emphasis may be indicated by italics, bold type, or spaced type.

In shorthand, the experienced reporter, hearing an ironical tone, will indicate the fact positively in his notebook, and will use third person reporting to record that, '*speaking jocularly*, Sir Arthur fforde told his audience that Mr. Pitman, and the whole audience, were clearly off their rockers!'

No attempt has been made in i.t.a. to indicate such ancillary features of speech —even stress. This latter would involve diacritical marks, which surely are unsuitable for children at the beginning. Print ought, I suggest, to seek to record any (but only one) common norm which is one of those clearly understood throughout the width of the English-speaking world, and ought to do so with a minimum of frills. In abolishing the dis-relations of T.O. we ought not to go too far. The purpose is not to transcribe speech differences, but to teach the recognition of print, and establish a working relationship between print and meaning, linked not all that perfectly to the speech.

Comprehension, the Objective

It would be a great mistake to confront the young child with diversified forms, seeing, moreover, that standard forms have worked for centuries, and that there is no evidence that the child has suffered—indeed, the probability is that he has gained. It must be desirable to confront him learning-wise with that i.t.a. form which looks most like that standardized lower-case form of T.O.—and an i.t.a. form which is immediately *effectively* auditory, because it represents the speech of someone who, if speaking that form, would be easily understood by the child. What Bernard Shaw said about speech is no less true about characterization: The vowels used by the English "are as various as their faces yet they understand one another's speech well enough for all practical purposes". It is comprehension which matters.

At any rate, that is what is proposed for i.t.a. in the research. It happens that it is the policy which was adopted both in Pitman's shorthand (and proved in use over a period of 125 years) and by Ripman & Archer in their *New Spelling*. The i.t.a. spelling is based on their *Dictionary of New Spelling*—though of course amended, *mutatis mutandis*, for the departures which the cutting of special type has made possible—and my preference in a few instances for the vowel classification used in my grandfather's shorthand, a classification which has been accepted and proved for so long, and in all English-speaking areas of the world.

A further point of conservation has to do with relationship between visual images. Clearly some of T.O.'s upper-case letters resemble their lower-case equivalents. For instance, S, s : C, c are clearly related; F, f : X, x while less closely related, are yet more closely related than

is **A** to **a** or **B** to **ℬ**. It would seem probable that the young child can see the resemblances of characters, even if they are different, provided the difference is not too great.

If so, then (*zess*) **ɤ** has much to relate it with (*zed*) **z**, and (*er*) **ɾ** with (*ray*) **r**; also (*way*) **w** with (*oot*) **ω** and (*ood*) **ɷ**. Admittedly, **ɾ** adds to the number of sounds with more than one characterization, but there is thought to be a visual relationship close enough to justify the alternatives, and so to yield a further conservation.

In the case of **w**, **ω**, and **ɷ** there are three different sounds and three different characters, and so there has been no departure from the one-for-one relationship: it is rather that the similarity of the three sounds can conveniently be matched by a similarity in the three characters.

A comparison of the specimens on pp. 1, 22, and 23 (in which **c** has been used for **kee**) with the specimens on pp. 24 and 25 (in which **ƈ** has been used) shows how great is the conservation with **c** adopted: moreover, the facts disclosed by Ripman & Archer of the incidence of **k** and **c** to represent the phoneme *kuh* in T.O. make it apparently worth while to accept the tentative opinion expressed above, that there is a margin of further tolerance by the child for alternative characterizations, and to adopt **c** in parallel with **k** for the material to be used in the experimental classes. This will be the only departure from the principle—evidenced in all other cases—that alternative characters must be either visually or aurally in apparent relation. Reading is, after all, a practical art in which principle ought not to be pushed to theoretical extremes.

So much for the alphabet, which is largely an adaptation of the original designs of Sir Isaac Pitman and A. J. Ellis.

To sum up: the stability and invariability of the i.t.a. forms ought to help the look-and-say teachers, and *all* children: the fresh characters and their auditoriness ought to help the phonic teacher, and that auditory element ought to help *all* children: the visual and the auditory ought to supplement each other, and make reading easier for *all* children—not merely for those who now fail, but also for those who now succeed.

At What Price?

There remains then the question whether those who more easily learn to read in i.t.a. will need to pay any price for such success. Will they encounter difficulty at later stages in learning to read T.O., in learning to spell correctly in T.O., and in grasping the etymological roots which are present in T.O.?

At present, children aged between five and seven are continually mis-spelling words—not to mention other 'children' of all ages! Correct spelling is the product of much reading and much writing, both of which can begin only when the mastery of the reading of those words has been gained. Correct etymology needs to be taught and then to be developed through fluency in speech and reading with its consequent experience. As in the case of spelling, it is best taught after the transition. At this still tender age they are equally unaware of etymology. A few infant prodigies may be aware of the relationship of 'synthesis' to συνθεσις, but even they will need to have been taught it, for its relationship in print is certainly not there. But if it were desired to teach it to the very young before transition, correct etymology is learnable regardless of reading ability. Take the case of **synthesis** (*English*) and συνθεσις (*Greek*): not only is there no visual relationship between the **syn** of T.O. and the συν of lower-case Greek writing, and also a poor relationship auditorily between **suen** and **syn**, but the relationship may be taught (in speech) to an illiterate. In speech, the English form **næʃhon** may be taught as related to the French speech form **nasyon** (and this can be apprehended by a blind man able to speak both French and English). From this emerges the conclusion that such relationships may be successfully taught regardless of print-form—i.t.a., T.O., or any other. In any case, within the relationship of visual forms what more dissimilar basis for visual relationship could there be than **synthesis** (*English*) and συνθεσις (*Greek*)?—unless it be **nation** (*English*) and **NATION** (*French*)! Etymologies may indeed be taught before transition to T.O., but there would seem to be no advantage and no need to teach them thus early.

Spelling Habits

There remains the question whether, having learnt to read **ov** first and **of** later, there will be a tendency for the child to carry over i.t.a. habits, if formed (perhaps the teacher will be at pains to reduce any habit formation), into T.O. writing. The research needs to ascertain the facts, but at any rate it may be observed that habits seem to compartmentalize themselves. No one carries over his first writing habits automatically. Everyone uses discretion in the choice of forms. There are six forms of the definite article, but the right choice is always made: the fact that, say, **the** was learnt and habituated first does not condition the child against the others. **THE**, **The**, and the rest apparently take

their place naturally. After all, a bilingual child is able to switch from French to English, and *vice versa*, without any confusing carry-over, just as we so switch from lower-case to upper-case and *vice versa*. Perhaps teachers may be at pains to avoid habituation in **ov, wuns, aull,** etc., by selectively stimulating the writing of the wholly regular **but, did, had, got,** etc., and the almost regular **ðe, bεεn, whiċh,** etc., but it would appear to be an unnecessary precaution: spelling, like etymology, may—it would seem—be taught best (and as effectively taught) when reading has been achieved and after the transition.

ðe transiʃhon

hou will ðe seven-yεεr-œld ċhield fær when fæst wiðh T.O.? will skill in ðe wun meεdium bεε transferabl tœ skill in ðe second, mor compleks wun?

ie ask yœ tœ follœ mie wurdz in i.t.a. upon ðe screεn. in ðe transiʃhon from i.t.a. it iz important tœ reεaliez ðat ðe ċhield will lern, not a hœlly unnœn printed laŋgwæj but wun wiðh whiċh hεε iz aulredy larjly familiar. sœ littl nuc lerniŋ is involvd ðat ðe transiʃhon prosess aut tœ bεε regarded az adjustment raðer ðan nue lerniŋ.

an iŋgliʃhman landiŋ in nue york dus not lern a nue spœken laŋgwæj az a frenċhman wœd: hεε simply adjusts hiz ekspectæʃhonz tœ a fue ċhænjez in a speεċh wiðh whiċh hiz eerz ar uðerwiez familiar. liek-wiez ðe ċhield will simply adjust hiz ekspectæʃhonz tœ a fue ċhænjez in a ritten laŋgwæj wiðh whiċh hiz iez ar familiar. indeεd, ðe degrεε ov adjustment tœ ċhænj in print laŋgwæj iz probably less for a ċhield ðan ðat rekwierd ov an iŋgliʃhman heεriŋ american speεċh, or ov an american, viesi versa.

wεε hav œnly tœ represent iŋgliʃh and american speεċh in parallel lienz, in ðe internaʃhonal fonetic alfabet, tœ seε ðe degrεε ov differens.

Am: Pɔl pæst hər fɔrti fərtl eikərz ɑv nu:li græst pæstʃər nɑt lɑŋ
Eng: Pɔ:l pɑ:st hə: fɔ:ti fə:tail eikəz ɔv nju:li grɑ:st pɑ:stjuə nɔt lɔŋ
i.t.a. paul past her forty fertiel æcerz ov nuely grast pastuer not loŋ

Am: æftər Meri gɑt ðær
Eng: ɑ:ftə Meəri gɔt ðeə
i.t.a. after mæry got ðær

commuenicæʃhon at a meetiŋ ov commonwelth premiers is effectiv; eeven ðhœ canædian, austrælian, indian, west african, and iŋgliʃh pronunsiæʃhons introdues ċhænjes ov græt varieety, as well as ov ċegree. ðhus, ðhe ability ov ðhe hueman eer and bræn, as it wer tœ tuen in, and sœ tœ reseev laŋgwæj meeniŋfœlly, cannot bee in kwestion.

ie and bræn

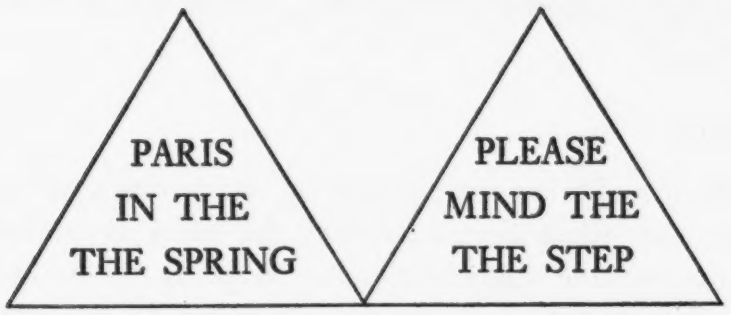
cleerly ðhe ie and bræn can ċœ liekwies: eeven mor sœ becaus whielst for ðhe eer, ever-flieiŋ tiem cuts ʃhort ðhe siftiŋ ov probabilitis and forthwiðh ċestrois ðhe opportuenity tœ recaptuer ðhe evanesent sound for ðhe ie, spæs allous as muċh tiem as mæ bee ċesierd and mæntæns in permanent record ðhe printed patterns whiċh ðhe ie mæ ree-vue, and ðhe bræn study, ad lib.

meeniŋ and contekst

nor must ðhe value ov contekst bee œverlœkt when estimætiŋ hou eesy ðhe transiʃhon will bee. wurd-patterns whiċh inclœd ċiegrafs (e.g., ðh, ċh, ŋ, etc.) wœd present nœ ċifficulty. for egsampl, when ðhe ċhield's sens ov probability forsees ðhe ċefinit articl, and ðhen his ies fiend **the** whær hee is ekspectiŋ **ðhe**, ðhe adjustment ov recogniʃhon and comprehenʃhon will ʃhuerly bee eesy. eeven whær, at ðhe beginniŋ ov a sentens, hee will bee confrunted with **The**, ðhe adjustment will still bee eesy—particuelarly if hee has been taut tœ 'substituet'—and ðhat t has aulsœ **T** as its aulternativ form. eeven ðhe uther caracters aut tœ present litt! ċifficulty. if his reeċiŋ or speech vocabuelary is gœd enuf tœ ekspect ðhe wurd '**flœensy**' hee will ʃhuerly not fiend **fluency** an insueperabl hurdl—for after aull, ðhat form is a lesser ċepartuer from whot hee ekspects ðhan is **flœensy** tœ yœ. aull ðhe caracters ov **fluency** ar familiar tœ him, whæras ðhe caracter œ (in **flœensy**) wos wun h.elly outsied yœr preevius ekspeeriens, and wos wun whiċh yœ apprœcht with nun ov ðhe preparatory teechiŋ and ċrilliŋ whiċh wee mæ suppœs ðhe ċhield will reseev, if ekspeeriens in ðhe feeld prœvs it tœ bee eeven rekwierd. morœver, if ðhis preparatory teechiŋ wer tœ bee confiend tœ œnly ðhe 120 ov ðhe commonest wurds whiċh present ċifficulty, as muċh as 95% ov eny passæj ov continueus iŋgliʃh mæ bee mæd tœ bee immeediætly recogniesabl.

ɖominans ov meɛninɡ

in ʇæs yœ ɖout ʃhe ɖominans ov meɛninɡ and ʇontekst aulmœst in ɖefieans ov ʃhe form, tæk a lœk at ʃheɛs:



in bœth ʇæses ʃhær iz a mæjor mistæk in form. ɖœ yœ spot it? if yœ ɖœ not, yœ mæ ʇonsœl yœrself ʃhat ʃhe meɛninɡ iz sœ ʇleɛr ʃhat yœ hav fæld tœ nœtis ʃhat in bœth ʇæses ʃhe wurdz THE THE hav beɛn printed insted ov THE: yœ hav forseɛn whot iz probabl, and mæd yœr ie seɛ œnly whot iz probabl—whot yœ wont for a sensibl messæj.

ʃhe ʇæs has beɛn ʃhuerly establiʃht—ʃhat œnly adjustment iz neɛded bie ʃhe ɖhield, and ʃhat adjustment in ʇontekst iz morœver possibl, and indeɛd eɛzy. morœver, weɛ ʃhœd remiend ourselvz ʃhat in ekspeʇtiɡ ʃhe ɖhield æjd seven tœ reʇogniez probabilitiz, and tœ adjust aʇʇordiɡly, weɛ ar askiɡ very muɖh less ʃhan weɛ wœd uʃherwiez hav askt ov him at a muɖh less matuer æj. at ʃhe æj ov fiev weɛ wœd uʃherwiez hav ekspeʇted him sœ tœ adjust within T.O. with aull its ʇompleksitiz, and tœ mæk freɛkwent transiʃhonz betweɛn hiely ɖievers patternz, e.g., the and THE. morœver, at seven heɛ will enjoi ʃhe enormus advantæjez addiʃhonal tœ ʃhat ov græter matuerity and ekspeɛriens, ʇumiɡ from ʃhe ʇonfidens and satisfaʇʃhon which will hav aʇʇrœd from past sutsess.

aGæn In tHiɕ SEntens which Iz ɕET iN such A wæ az tœ proDues wurd patTernz Never befor seɛN, weɛ mæ obɕerv hou wUnderfœlly ʃhe bræn Aʇseptsɮheɮhænj, And uezez proBabIlity and suBStituʃhon in A sutʇsesɕfœl adjustmenT.

ʃhe follœiɡ sentens, houever—beʇaus it mæks nœ sens, eɛven ʃhœ pronounsabl—will probably beɛ harder tœ reɛɖ—

NIAGA KCAB EMOC ON EY LLIW

unless, az our erlier egzampl, yœ reɛɖ it from riet tœ left.

and whot about '*βρυθερς ανδ σιστερς*' which enywun hœ nœs greek karakters will without difficulty reed as the ingliſh meenig **bruthers and sisters**?

œnly the reserch will ſhœ whether the transiſhon will in fakt bee as eesy as theees konsideræſhons indikæt. at eny ræt, it wood appeer from tests with kwiet yung children hœ hav œnly reesently attænd the beginnigs ov flœensy in T.O. that thæ, nœ less than yœ adults, as ie hœp, hav been æbl tœ adjust thær reeding ability tœ inklood i.t.a.

The Penalty of Novelty

I have tried to be objective, but I recognize that in this field appearances may be otherwise.

In the days of Galileo the proposition that the earth should no longer be held to be the centre round which the sun and stars rotate was revolutionary. In this proposition that T.O. might better be taught through i.t.a. there is that same combination of a novel approach to an apparently closed subject: a novel approach, moreover, which appears to be in conflict with what everyone supposes to be a generally accepted, indeed an axiomatic, truism, and an approach which challenges habitual thinking and so arouses the emotions of those who suppose themselves challenged to defend existing habits and to protect themselves from the disturbances, pain, and even loss, which they believe, however wrongly, to be imminent.

No Cause for Alarm

I believe that, notwithstanding the Galileoesque context, I have succeeded in keeping myself objective. Moreover, my motives are transparent. I seek only the benefit of the young child who has not yet learnt to read. This is no reform of spelling: nothing need be reprinted in this medium. The only effect will be upon the books and papers designed for children who cannot as yet read fluently. Even then the copyright in the characters has been made free to all; any printer is free to buy matrices at the normal price from the Monotype Corporation, and it is hard to suppose that the expected gain of the many will be offset by a loss to be sustained by even a single person.

Not Spelling Reform

It is not even a 'thin end of a spelling reform wedge'. In so far as the design of i.t.a. was directed to make as easy as possible the learning of T.O., i.t.a is thereby made less suitable for that other purpose. Moreover, I see no benefit to any literate adult who jettisoned his present habits and conveniences in T.O. and needed to start at the bottom to acquire new ones in i.t.a. On the contrary, I am well-known to favour Bernard Shaw's proposal for leaving T.O. alone but adding to it as a proposed better alternative a non-romanic alphabet, and I am thus seen to be advancing i.t.a. for only its very limited purpose. There ought to be therefore no cause to fear i.t.a.—even if it were to become universally used in the early years of teaching reading.

i.t.a. FOUNDATION COURSES

All of the Foundation's courses are based on the most up-to-date material available. They are constantly surveyed and revised in the light of the best classroom practice and latest research findings. They are conducted by experienced members of the Foundation's Panel of Lecturers. Full details can be obtained from:

The General Secretary,
i.t.a. Foundation,
154 Southampton Row
London, W.C.1.

(1) *Teachers' Workshops*

The Foundation's workshops programme, lasting 6½ hours, is adequate for preparing teachers who wish to use i.t.a. either in infant or remedial settings. The course can be run in one full day, at a weekend or over several evenings. It is suitable for a maximum of 60 teachers.

(2) *Teachers' Seminars*

The Foundation recommends that teachers using i.t.a. should meet three times in their first year to compare their programmes and to discuss the most suitable methods and materials for use in the classroom. The Foundation can arrange for an experienced member of its Panel of Lecturers to attend such meetings as chairman or adviser.

(3) *General Lectures*

The Foundation can arrange suitable lectures or talks for groups such as teachers' meetings, parent-teacher meetings, societies interested in education, or general audiences. These talks are given by experienced members of the Foundation Panel of Lecturers, and are especially useful where i.t.a. is being introduced to a school for the first time.

(4) i.t.a. *Correspondence Course*

The i.t.a. Correspondence Course has been specially prepared for teachers who may find it difficult to attend an i.t.a. Teachers' Workshop. The course explains in detail what i.t.a. is, what it can and cannot do. It provides instruction in the formation of the i.t.a. characters and how to write in i.t.a.; it gives adequate practice in transliteration and guidance in the introduction of i.t.a. in the classroom. It deals fully with all normal and remedial situations.

The i.t.a. *Journal*

The i.t.a. Journal enables readers to keep in touch with all the latest developments in i.t.a. at home and overseas. It contains valuable articles by practising teachers on current classroom practice, together with summaries and surveys of the most recent research findings. From time to time it includes notices of new books in and about i.t.a., an up-to-date book list of i.t.a. publications and descriptions of suitable materials and apparatus. Price 2s. 6d. postage 4d.

i.t.a. *Film*

An i.t.a. film 'The 40 Sounds of English', is available for hire. It has sound and full colour. Its running time is about 25 minutes. A showing of the film makes a most suitable prelude to a Teachers' Workshop. It can also be shown with advantage at talks and lectures. Hire charge 19s. 6d. from

Sound Services Ltd.,
Kingston Road,
Merton Park,
London, S.W.19. (Telephone: 01—542 7201)

i.t.a. *Book Exhibitions*

Exhibitions of i.t.a. books can be arranged by the National Book League. Please send requirements to:

National Book League,
7 Albemarle Street,
London, W.1. (Telephone: 01—493 9001)

Smaller but representative exhibitions are shown by the Foundation's Lecturers at Teachers' Workshops.

i.t.a. *Foundation Publications*

No. 1. 'An Introduction to the Initial Teaching Alphabet' . Price 9d. postage 4d.

No. 2. 'Learning to Read' by Sir James Pitman . . Price 1/– postage 4d.

No. 3. 'The Future of the Teaching of Reading' by Sir James Pitman . . . . . Price 1/– postage 4d.

No. 4. 'As Difficult as ABC' by Sir James Pitman . . Price 1/– postage 4d.

No. 5. 'An Appreciation of the *i.t.a. Symposium*' by Sir James Pitman . . . . . Price 6d. postage 4d.

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